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benefit dramatic production in this type of schools that the book was written. In the main, the volume is a handbook that the director of amateur dramatics, whether experienced or not, will refer to frequently and with profit.

Instruction in music.—It would be difficult to choose any subject from the curriculum of the modern school which lends itself more fully to whole-hearted participation than does music. It is equally true that few, if any, possess greater possibilities of the reduction to the dead level of formal and uninteresting fact-getting. Probably no subject, until recent times at least, has been presented with so little regard to the instinctive interests of childhood and its capacities and desires for expression, and so little attention to the possibilities of outcomes of great social significance through larger vision and more adequate method.

Therefore, those who are acquainted with the work Mr. Farnsworth has for years been carrying on to rationalize the teaching of music in the public schools will welcome his book¹ in which he sets forth his ideas concerning the principles and methods underlying it.

The book is not a text. It is rather an exposition of a viewpoint and a method. Mr. Farnsworth finds his subjects in four children belonging to a family of native musical ability, and each struggling through some form of musical training. Little Nell is in the first grade, Jack in the eighth, Harriet in high school, and Tom in college, thus furnishing a wide range of development, with each demanding its peculiar treatment.

The points to be developed are presented in a running dialogue. Uncle Phil, a skilful musician with some insight into child nature, serves as the medium through which is passed the philosophy and doctrines concerned with such problems as "How to Listen to Music," "How to Learn Notation," "How a Child Should Learn to Sing," "How to Learn to Enjoy Classical Music," "How to Select Music," etc. Uncle Phil is represented as visiting the home, or inviting the children to his studio, and by clever insight and method developing in them a happy understanding and appreciation of music.

It is evident that the author has adopted this plan of presentation, not only to indicate his method and general plan of attack, but likewise to show the reactions of the children to the stereotyped and formal kind of instruction so commonly met with. The reader feels that many of the situations are forced, but he is also conscious of the fact that the author is attempting to carry his argument through to its conclusion, and that such situations are easily overlooked in the desire to be carried along by the writer's thinking.

The unusual characteristic about the book is the fact that the problems are presented from the viewpoint of both pupil and teacher. In this respect it is better than a formal text would probably be. Indeed, the author evidently

¹ CHARLES H. FARNSWORTH, *How to Study Music*. New York: Macmillan Co., 1920. Pp. v+294.

sought to exemplify his philosophy of teaching by the book itself. He has made it interesting without making it formal.

Book for leaders of school bands and orchestras.—In general, school bands and orchestras are directed by persons who are not professional musicians and who have had small experience in such work. A handbook,¹ prepared by the director of music of the Oakland, California, public schools, provides a practical aid for such persons. It deals with the concrete problems which arise in organizing and directing bands and orchestras in both elementary and high schools. Back of the writer is the experience of the Oakland schools which have been doing a superior type of music work.

The book takes up the question of how to organize instrumental instruction, and comments on the co-operation of the superintendent and board of education. It follows this by a detailed explanation of the composition of school bands; how many and what kinds of instruments are necessary; how the more expensive instruments should be provided; and detailed information about each kind of instrument used. There is a chapter on tuning instruments; one on seating plans for bands and orchestras; a very helpful chapter on the work of the conductor; and another on transposition of music. An extensive bibliography of selections suitable for school use is added.

For music leaders who lack professional training this book will be most helpful. It is practical, concise, and is written by one who has first-hand knowledge of the problem.

Educational toys.—The interest which the season brings in children's playthings may be capitalized by the schools if it is given proper supervision. According to a recent book² on the subject, a toy may become an educational tool if it meets the following requirements:

1. It must be within the child's power.
2. It must excite and sustain interest.
3. It must possess educational value.
4. It must be adaptable to light wood construction.
5. It must conform in size and complexity to the limited space and equipment of classroom conditions [p. 5].

In his book Mr. Petersen has given a manual for the construction of such toys in the process of regular school work. Full directions and patterns are given for a large amount of work which may be undertaken in the elementary school.

¹ GLENN H. WOOD, *School Bands and Orchestras*. Boston: Oliver Ditson Co., 1920. Pp. 198.

² LOUIS C. PETERSEN, *Educational Toys*. Peoria, Illinois: Manual Arts Press, 1920. Pp. 112. \$1.80.